

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
George Busse, 12 West 28 St.—Printseller.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreier & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—American paintings.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

INTER'L CARNEGIE SHOW.

The seventeenth annual International Exhibition of Paintings at Carnegie Institute, Pittsburgh, opened to the public on April 24th, to continue through June 30. The fact that the art of fourteen countries is represented proves the scope and breadth of this remarkable display, which is more thoroughly international in its character than any of the European exhibitions, not even excepting the one given in the beautiful buildings in the Public Gardens of Venice, which while it shows larger numbers of paintings from each nation, does not exploit the art of so many countries as the Pittsburgh show.

The selection, therefore, of pictures chosen to represent Foreign Art, its varying schools and typical painters as well as of those which best represent the art movement in this country, is unusually good this year, and New Yorkers may well envy the opportunities of Pittsburgh visitors to study the display, which offers a thoroughly fair and comprehensive idea of art conditions and movements the world over, leaving out, of course, Futurism and Cubism, which are not taken seriously as art problems.

The wide range of art interest as exemplified in this exhibition reaches from Italy to Sweden, and takes in Austria, Belgium, France, Holland, Germany, Switzerland, Russia, Norway, Spain, England and America. English painting is represented by examples of the work of such artists as W. D. Adams, R. W. Allen, N. J. Barlow, George Lambert, Eastlake B. Leader, Harrington Mann, Robert Moony, Henry Muhrman, Alfred J. Munnings, Julius Olsson, William Orpen, an Irishman by birth, but a representative of the English school; G. W. Philpot, Arnold Preistman, Louis Sargent and George Sauter.

France sends examples of the work of such well known artists as J. M. Auy, Louis Braquaval, Chaudant, Dubois, Duhem, Jeanniot La Touche, Roganeau, Pissarro, Raffaelli, Prinnet, Caro-Delvaile, Monchablon and Lucien Simon. The latter has been given the "Honor" room this year, and his twenty-six forceful and varied examples are worthy of a visit to Pittsburgh to see. Ability, knowledge and a wide range of vision are well exemplified in this group of paintings. The tender, appealing sentiment so ably expressed in his "Mother's Kiss," rivalled only by the same quality in "Portrait of My Mother," attracts and holds. In an entirely opposite manner he expresses action and freedom in "The Skaters," "Children of the Dunes," "The First Communion," and "Evening in a Studio." Broadly painted and individually expressed, with beauty of color and a directness and sureness of touch these works make themselves felt and heard.

The modern art of Belgium is exemplified by the pictures of Willaert Huys, Apol and Vierin. Italy is well represented by such men as Costantini, Manchini, Troccoli, and Befani. Germany makes a remarkably good showing with such men as Beecke, Grässel, Hegenbarth, Hubner, Franz von Stuck, and Schildknecht. There are good works by the Russian painters, Chimona, Bogdanott, Wasniezow, Zaroubine and Fechin.

(Continued on page 4.)



LA BARONNE DE NEUBOURG-CROMIERE,

By Alexandre Roslin.

In Eugene Kraemer Sale, Paris, Apr. 28 and 29.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Museum of Natural History, 77 St. and Central Park W.—Paintings of Alaskan scenery by Leonard M. Davis, to May 30.

Berlin Photograph Co., 305 Madison Ave.—Exhibition of decorations on silk, paintings, drawings and lithographs, by Charles Conder, to May 3.

Charles Gallery, 718 Fifth Ave.—Elizabethan panelled banquet hall, from Rotherwas House, England, on exhibition until June.

Crosby & Co., Broadway & 74 St.—Exhibition of portraits by Max J. Spero, to April 30.

Durand-Ruel & Sons, 6 West 36 St.—Oils by John Lewis Brown, André D'Espagnat and Zandomenighi, through April.

Ehrich Galleries, 463 Fifth Ave.—English Landscapes to Apr. 30.

Folsom Galleries, 396 Fifth Ave.—Exhibition of paintings by Howard Russell Butler, April 19-May 3.

Graff Gallery, 19 East 33 St.—Old English mezzotints, after Reynolds and Lawrence, to April 30.

Italian National Club, 11 East 44 St.—Paintings and drawings by Joseph Stella, to May 10.

Kennedy & Co., 613 Fifth Ave.—Watercolor portraits and sketches by Elinor M. Barnard, April 30.

Keppel & Co., 4 East 39 St.—Etchings by American and European artists, to May 17.

Knoedler & Co., 556 Fifth Ave.—Pastel portraits by Clara T. MacChesney, to April 26. Etchings by Meryon, Whistler and D. Y. Cameron.

Macbeth Galleries, 450 Fifth Ave.—New Group 25, American Painters. Works by Blenden Campbell, April 15-30.

MacDowell Club, 108 West 55 St.—Eighteenth and last group exhibition of the season, to April 25.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Milch Gallery—Portraits by Susan Ricker Knox, April 28 to May 8.

Montross Gallery, 550 Fifth Ave.—Recent pictures by twelve Americans, to May 3.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson.

National Arts Club, 119 East 19 St.—Exhibition of works by six American painters, through April 27. Small marbles and bronzes by American sculptors, to June 1.

N. Y. Public Library—Spring Exhibition of Recent Accessions.

Photo Secession Gallery, 291 Fifth Ave.—Exhibition of Caricatures by Marius De Zayas, to May 20.

Powell Gallery, 983 Sixth Ave.—Sketches and Studies of Versailles, Southern France and Italy by Carroll Beckwith, Apr. 30.

Pratt Institute, Brooklyn—Paintings by Robert V. V. Sewell, to May 1.

Prinze Bros. Galleries, 306 Fulton St., Brooklyn—Paintings by Harry Roseland, to April 30.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Walter Dean Goldbeck, sculptures by Joseph Mario Korbel, through April.

Salmagundi Club—Thumb box sketches, to April 30.

Snedecor & Co., 107 West 46 St.—Mural decorations by Herbert Faulkner, for the steamer "Washington Irving," to May 4.

T. B. Starr, Inc., 5th Ave. and 47 St.—Sculpture by Abastenia St. Leger Eberle, to May 3.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

EXHIBITIONS NOW ON.

Twelve Artists at Montross'.

The last exhibition of the season at the Montross Galleries, comprises a group of twelve distinguished American painters, who are represented by sterling examples of their work, that are shown to the public for the first time. It is a varied and beautiful exhibition that greets the eye and one that lingers in the visitor's mind long after he has left the gallery. There are two landscapes by J. Francis Murphy, that may be numbered among his best works, and three by D. W. Tryon, tender and typically lovely in color, Albert P. Ryder's "White Horse" is a

gem, Horatio Walker's "Autumn," high in key and full of rich and shimmering color, is a triumph; "Moonlight" and "Reverie," by J. Alden Weir, are among his most serious works, full of quality and resonant in harmony, "A Lady in Yellow," by T. W. Dewing, one of his most recent accomplishments, is a jewel-like, sterling work, Alexander Schilling's "Moonlight" is a poem and Gari Melchers' "Green Fields of Holland," is sunny in color and happy in feeling. There are four excellent examples by W. L. Lathrop, and two decorative presentments by Charles A. Winter. Elliott Daingerfield has "The Gloaming Hour," rich in color and poetical in expression, and "Adrift," an effective representation of the sea and reminiscent of Albert Ryder at his best, and Henry C. Lee's "St. Francisco Square, Havana," though a small canvas, holds well its own in this distinguished company.

R. Butler at Folsom's.

Howard Russell Butler is showing some twenty-four oils at the Folsom Galleries through May 3. It is a varied and interesting exhibition that marks the last, at these galleries, for the season, and one that shows the artist's seriousness of purpose and dignity of presentment. There are several of his strong and convincing marines ably and truthfully rendered. A number of landscapes and some figure pieces. It is difficult to make a selection in an exhibition so uniform in quality, but the works that stand out most prominently from their fellows are "Translucent Waves," a powerful representation of the Sea, "Breakers, Monterey Coast," virile and fine in color, "Spirits of the Twilight," poetical and true, "Moonlit Sea," with its beautiful sky and good distance, "Coast Road, Santa Barbara," an interesting composition ably rendered, "A Valley of California" charmingly decorative, and "Moon Sheen, Miramar," with alluring lights and rare adolescence, is a most effective canvas.

Drawings by Marius De Zayas.

Marius De Zayas, the well known caricaturist, is giving the public an opportunity to enjoy his artistic evolution in a group of eighteen examples of his most advanced achievements, at the gallery of the Photo-Secession, 291 Fifth Ave. About four of the drawings bear resemblance to the human form and may be distinguished as such. For example Rodin's long beard is characteristic and "Alfred Steiglitz" smile might be discovered after a search, and like that of the "Cheshire Cat" it lingers. "Picasso and Frank Haviland" and "Charles Darnton" might also be taken for human beings of a rare species, but his "spirit and psychic and sixth sense entities" which he expresses by circles, curves, lines and discs, with the aid of algebraic formulas, are too abstract for ordinary minds to grasp. One must grow to his "purity of expression." But Picabia says that he is greater than any of the French producers of "graphical and plastic synthesis of the analysis of individuals," and Picabia ought to know.

COTTIER STAINED GLASS.

An exhibition of interest is now on at the Cottier Gallery, 3 East 40 St., to remain indefinitely, of English stained and leaded glass, designed and executed about twenty years ago by Daniel Cottier, the founder of the firm, but only recently imported.

The collection comprises many beautiful pieces, suitable for house decoration, in figure subjects, such as the "Orpheus and Daphnis" and "Orpheus and Narcissus" companion panels as well as floral and ecclesiastical subjects suitable for church use.

Among the 500 pieces shown are also a number of quarries with Dutch views and a poetical subject, "The Lady of Shalott," designed and executed by Mathew Maris, who at one time was associated with the Cottier firm.

Thumb-Boxes at Salmagundi.

It is quite evident from the quality of the Thumb-Box exhibition now on at the Salmagundi Club, 14 West 12 St., to continue through Apr. 30, that the men have made an especial effort to be represented by genuine thumb-box sketches rather than by the small finished pictures which have characterized so many of these displays, for the past two or three years.

This fact is brought out by the relation of many of the sketches shown, to larger pictures exhibited at various "shows" during the winter. The present display is joyous and light in tone, each painter's work is hung in groups and none were permitted to show more than five examples. There are, therefore, about one hundred less pictures than were exhibited last year.

The Turnbull prize of \$100 for the best group was given to Robert Nichols for a charming group of four typical little works. The prize of \$100 for the best individual sketch went to Arthur Powell for his broadly handled "Fishing Boats, St. Ives." John Carlson, George MacCrum, Paul King, F. K. M. Rehn, A. L. Kroll and many others are among the number who have sent familiar little sketches of larger works.

A. T. Hill has three poetical canvases; A. T. Schwartz, J. G. Tyler, W. O. Swett, Thomas Congdon, Carl M. Boog, William Silva, H. W. Parton, F. M. Bicknell, F. Mathewson, M. Sandor, A. T. Millar, W. M. Post, F. T. Hutchins, F. De Haven, C. Cimiotti, Ivan Olinisky, Henry Mosler, E. C. Volkert, F. J. Waugh, Jules Turcas, W. J. Quinlan, Orlando Rouland, J. Rettig, G. W. Cohen, and C. W. Eaton, are among those who have sent representative good works.

Frederick L. Thompson's two examples are charming, and David J. Gue is represented by two typically colorful pictures, Birge Harrison's "Misty Moonlight" and "Early Twilight" are poetical and tender in effect Howard Giles has two interesting caricatures in color. G. Glenn Newell is ably represented. Eliot Clark has four serious, good canvases. Paul Cornoyer sends some of his always excellent street scenes, and Gustave Wiegand's group of four, well exemplifies his talents.

Warren Davis is represented by three of his artistic and chaste nudes, in which he has surpassed even himself. And there are decidedly creditable works by R. W. Vonnoh, E. Greacen, W. J. Hays, G. M. Bruestle, Frederick Mulhaupt Granville Smith, Edward Dufner, R. F. Bloodgood, C. T. Chapman, C. M. Reeves, Wm. E. Norton, John W. Dunsmore, C. R. Gruppe, Guy C. Wiggins, C. Bittinger, C. Inness, Jr., E. Speicher and many others.

AMERICAN ARTISTS AT SALON.

The Salon of the Société Nationale opened to the public, on Apr. 14. I have not time before this letter leaves to give an adequate account of it; but I may say at once that it is far more interesting than it has been for some years past. The year before last, and even more last year, one feared that the Société Nationale was getting into a rut; complete stagnation in 1911 became positive decline in 1912 and there was no sign of any attempt to find or encourage new talent.

This year the New Salon is much more alive; there is no work of supreme quality, but the general level is high and there are many evidences of a broader spirit. Prominent place is given to paintings of heretical tendencies and among the new associates of the society are representatives of the younger school of artists. The Société Nationale is to be congratulated.

I propose in this letter to deal only with the American exhibitors, who form a solid phalanx of more than fifty and take an important place in the Salon. Most of them have obviously had their artistic education in France; many of them belong quite definitely to the French school. But nevertheless there is a something which distinguishes them from their French colleagues. I found, on going through the Salon, that I hardly ever failed to spot an American picture; that shows that there is beginning to be a genuine American school, which, while owing much to the French, will have a separate existence.

Among all the American painters I should be inclined to give the palm to

Edward Cucuel; his brilliant effects of light and color are not only immensely attractive, but also quite personal, and I think that here is a good deal more than mere cleverness. His painting of a nude woman in her morning tub (291), that of the two girls under the autumn foliage and that again of the two girl friends, one seated and the other lying beside her, are alike admirable; the second, in particular, shows great qualities of design.

Mr. Frieske is always delightful and his pictures of an actress in her dressing-room (480) is one of his most successful works; he has five other paintings, all beautiful and delicate in color and very well designed. Of Walter Gay's six interiors it is hardly necessary to speak; everyone knows those charming intimate little pictures. Mr. Gay has the gift of making empty rooms look inhabited. I could find only one of the two pictures cataloged under Cameron Burnside's name; it is a slight but most attractive painting of a fête at night (194). Edward Koopman's old beggar woman (686), is a strong and personal piece of work.

A word of very special praise is due to Grace Ravlin for her four landscapes of Tangiers; they are full of the atmosphere of the country and extremely well painted. Myron Barlow's pictures too much resemble colored photographs and their is as unpleasant smoothness about them. Mrs. Cramer is a successful colorist. I like particularly her child having supper in the garden (288).

With Charles W. Hawthorne we get a very different style of painting; "Il Padrone" (167) and "Le Soir", are both strong pieces of work, and the "Peignoir Rose" is charming, here again one finds a distinct personality. The little picture (635) by James R. Hopkins has considerable merit and I like S. J. Kennedy's pointilliste landscape (672). The two pictures by Harry Lachman are charming and show great talent and the head of a child by Ethel Mars is most promising. The "Maternity" of Gari Melchers is accomplished but not very personal. Elizabeth Nourse is well known to all visitors to the New Salon; her six pictures this year are as delightful as ever, nobody could succeed better in the painting of children and her technical qualities are great, moreover, there is a great deal behind them. Miss Nourse again is more than merely clever.

The "Dichter Liebe" of Julius Rolshoven has some qualities, but I do not like "La Bague", which is very poor. Ernest T. Rosen sends a very clever little picture, "Extase", which promises for the future. I must not forget Mr. E. P. Ullmann, whose two nudes have all his well-known qualities; they are delightful pictures. Mrs. Watkins' landscapes deserve a mention as does a pointilliste landscape by Allen Tucker, whom I believe to be a woman. These are the American pictures which seem to me to deserve special mention on a first visit.

Among other American painters exhibiting are Cecilia Beaux, Constance Bigelow, Ray H. Brown, Mrs. Cotton (whose portraits of M. Isvolsky and Lady Dufferin resemble too much the work of M. Laszlo), Helena Dunlap, Mrs. Esté, E. F. Folsom, C. F. Galt, C. M. Gihon, Anne Goldswaite, Edward Grenet, Van Barkalo Hale, Hughitt Halliday, Alexander Harrison, David Karfunkle, Mrs. Lee-Robbins, George H. Leonard, John Noble, Eleanor Norcross, George Oberteuffer, Jane Peterson, Edwin Scott, W. H. Singer, Julius L. Stewart, Helena Surtevaute, Mrs. Tooker, A. G. Warshawsky, and Frederick T. Weber.

ROBERT DELL.

WITH THE ARTISTS

A special service of "Worship Through the Arts for Artists," has been arranged by the trustees of the Cathedral of St. John the Divine, 112 St. and Amsterdam Ave., to take place tomorrow at four o'clock. An invitation is extended by Bishop David Greer, of New York, to all who "seek beauty and the service of their fellow men through any art," in grateful recognition of the "service of the Arts in the worship of God." A sermon will be preached by the Rev. Howard C. Robbins.

Two excellent canvases recently completed by A. Turnbull Hill, may be seen at his studio, 33 W. 67 St., "Creeping Serf" and "Receding Tide," both colorful and interesting works, typical in every way of his individual point of view and having rare beauty of color.

H. Ledyard Towle is painting a portrait of Mrs. Dr. William Aten, of New York. The subject is represented in three-quarter length standing pose. It is said to be an excellent likeness and is a well arranged composition. He expects to go to Delaware, Ohio, next month to execute some portrait commissions and it is his intention to spend the Summer at Larchmont.

Daniel C. French has just completed a replica of his memorial monument to the three Melvin Brothers, which is placed in the Concord, N. H., Cemetery, in close proximity to those of Emerson, Thoreau and Hawthorne, for the Metropolitan Museum. His statue of Emerson, which is about completed and which will shortly be placed in Concord, is a remarkable piece of characterization. The sculptor knew Emerson personally and was, therefore, the better enabled to portray him with true sympathy and understanding of all the fine and intellectual qualities of his character. The subject is represented in full length seated pose, in an easy and lifelike attitude. He is now at work upon a monument to Longfellow, in which the poet is represented surrounded by his best known poem characters. It will be placed in Longfellow Park, Cambridge, Mass. He expects to leave for his Summer studio at Stockbridge next month.

William T. Ritschel left New York two weeks ago for California. His plan is to remain at Monterey, painting for some time, and to visit the Grand Canyon, Yellowstone Park and the Indian Reservation at which places he will also work. He expects to hold an exhibition of a number of the works which he will paint during the summer, at the Bohemian Club in San Francisco in the late Autumn, and when it closes there it will be shown at Seattle, Wash., Portland, Ore., and other important Western cities. He will return to New York some time next November.

The Woman's Art Club of New York, at their April meeting, voted that the name of the organization be changed.

By unanimous consent it becomes the Association of Women Painters and Sculptors.

Carroll Beckwith has been in Washington during the past week, superintending the hanging of his large canvas, "L'Empereur," in the National Gallery, where he has placed it as a loan.

The Spring weather has induced Dewing Woodward and Louise Johnson to forsake New York for their Catskill home, where they are busily preparing for the Summer School which will open on Monday, June 2.

A unique feature of the school will be a course of lectures, which will be given in the large studio, by men eminent in different lines and with differing points of view.

Poultny Bigelow, eminent writer, and artist of no mean ability, Doctor Leigh Hunt, of the Faculty of the College of the City of New York, whose etchings delighted the public recently

Knox Portraits at Milch's.

An interesting exhibition to open April 28, will be that of recent portraits of children and "grown-ups" by Susan Ricker Knox, at the Milch Gallery, 939 Madison Ave., between 74 and 75 Sts., to continue to May 7.

ACADEMY SALES.

The Academy exhibition which closed Sunday last was successful in sales and some \$15,000 was realized. More important pictures were sold than in previous years.



BISHOP DARLINGTON,
By S. Montgomery Roosevelt.
In recent portrait show.

at the Ehrich Galleries; Birge Harrison, the well known landscape painter, and the Hon. Emerson Collins, former member of Congress, and a popular lecturer, are among those who have been invited to talk to the students.

MISAPPLIED ART SOLD.

The Academy of Misapplied Art held an auction sale of the pictures shown at its recent exhibition at the Lighthouse for the Blind, 111 E. 59 St. About \$1,000 was realized and this will go towards paying the mortgage on the Lighthouse building. A caricature portrait of President Wilson went to Mr. F. Q. Brown for \$30. The auctioneers included W. R. Scandlin and Luis Mora.

Mr. and Mrs. Robert Vonnoh gave a charming costume dance at their studio, 33 West 67 St., last week. A number of well-known artists, all of whom had costumes made for the occasion, left conventionalities behind and threw themselves into the spirit of fun-making and had a thoroughly good time. Prizes were awarded the most interesting costumes and Ruth St. Denis added much to the evening's gaiety by her dances, in Japanese costume.

Childe Hassam was a gentleman of Colonial times, Albert Groll, a cowboy, Luis Mora, arrayed as a Toreador, did several Spanish dances, Robert Edwards sang Italian songs, Ivan Olinsky was an East Indian, Belmore Brown, a Greek soldier, Robert Vonnoh, an Egyptian Priest. Other artists in costume were Frank A. Bicknell, Jules Turcas, Lydia Longacre, Maurice Fromkes, Orlando Rouland and Martin Justic, impersonated the "Nude Descending the Staircase."

SAN FRANCISCO.

The San Francisco Sketch Club, San Francisco, Cal., has been authorized by the Mason-McDuffie Company, to offer one thousand dollars in prizes, to be awarded for a suitable poster to advertise its San Francisco residence park, St. Francis Wood.

The following have consented to serve as jurors: The President of the Sketch Club; J. E. D. Trask, Director of Fine Arts of the Panama-Pacific International Exposition; John Galen Howard, Architect; Arthur Mathews, Painter; Louis Christian Mullgardt, Architect; Eugen Neuhaus, Painter; Arthur Putnam, Sculptor, and Duncan McDuffie, President Mason-McDuffie Company.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

THE MORGAN COLLECTION.

Great curiosity is shown in art circles as to what disposition of the Morgan art collections will be made by his son, who inherited them as a part of the residuary estate.

The late Mr. Morgan made his intentions clear in article xxxii of his will:

Art Collections.

Article XXXII, I have been greatly interested for many years in gathering my collections of paintings, miniatures, porcelains and other works of art, and it has been my desire and intention to make some suitable disposition of them or of such portions of them as I might determine, which would render them permanently available for the instruction and pleasure of the American people. Lack of the necessary time to devote to it has as yet prevented my carrying the purpose into effect.

Unless I shall accomplish it, or make some disposition of these collections, in my lifetime, they will pass to my son, John Pierpont Morgan, Junior, or to his son Junius Spencer Morgan, Junior, under the foregoing clauses of this will whereby I dispose of my residuary estate.

Should either my said son or my grandson thus succeed to the ownership of these collections, I hope he will be able, in such manner as he shall think best, to make a permanent disposition, or from time to time permanent dispositions, of them or of such portions of them as he may determine, which will be a substantial carrying out of the intentions which I have thus cherished. It would be agreeable to me to have "The Morgan Memorial" which forms a portion of the property of the Wadsworth Athenæum at Hartford, Connecticut, utilized to effectuate a part of this purpose.

I do not, however, by the expression of these wishes intend to impose upon my said son, or my said grandson, any duty or obligation, legal or moral, nor to qualify in any manner or in any degree his absolute and unqualified ownership of said collections, should they pass to him under this will.

Owing to the late Mr. Morgan's interest in the Metropolitan Museum, both as Trustee and President, great surprise is expressed in the fact that the Museum was not mentioned in article xxxii of the will. Already several rumors are in circulation as to the permanent disposition of the treasures. One report is that before his death, Mr. Morgan in conversations with his son, made known his intentions for a "Morgan Collection" like the Wallace Collection of London, to be open to the public, and that McKim, Meade and White as architects were commissioned to prepare plans for a museum building to cover his property on Madison Ave. from 36 to 37 Sts.

GOOD AUCTION PRICES.

A cable brings the report of the sale of 143 engravings, of the early English and 18th century French schools, for the remarkable total of \$81,145. One of the lots sold—a pair of engravings finely printed in colors, by J. Ward after Hoppner's "Children Bathing" and "Juvenile Retirement", representing respectively the Hoppner and Douglas children—was purchased by Messrs. Agnew for \$9,450. This firm sold the original picture of the Hoppner children, (now in America) some twenty years ago, for less than that sum.

Another cable states that Houdon's marble bust of "Prince Henry of Prussia, Frederick II's Brother" (slightly damaged) brought \$16,500 at auction.

These sales are significant and encouraging. They prove that the art market is in a healthy state and that if any pictures, tapestries, engravings, etc., of good quality come on the market, they always fetch good prices, no matter what the business conditions may be. It proves that there is still strong competition for good things, and that with the passing away of the world's leading collector, John Pierpont Morgan, high prices continue to remain and that there are new collectors who will pay them. Furthermore, it confirms our often-repeated statement, that there is a market for really good pictures and art objects and that they are always a good investment.

MEMORIAL TO MORGAN.

The regular meeting of the Board of Trustees of the Metropolitan Museum was held on Monday and those present included Messrs. Joseph H. Choate, who presided, Edward D. Adams, John L. Cadwalader, Elihu Root, Edward S. Harkness, Robert W. De Forest, George A. Hearn, Henry Walters, George F. Baker, Daniel C. French, William Church Osborn and John W. Alexander. The meeting of the trustees was preceded by a brief meeting of the Executive Committee, at which, it was said, nothing but routine business was transacted.

Mr. Robert W. De Forest, Secretary of the Board of Trustees, said that no action was taken at the meeting with regard to the disposition of the Morgan collections because it would not be proper for the trustees to anticipate the

action of Mr. John Pierpont Morgan.

A special committee was appointed to confer with Mr. Morgan relative to the erection of a suitable memorial to his father.

Through respect for Mr. Morgan's memory, no new president was elected. There has been considerable mention of Mr. J. Pierpont Morgan succeeding his father, and it is known that the elder Morgan desired his son to succeed him and perpetuate his influence in art, as well as in finance; but the trustees refrain from discussing the matter. The natural action would be to elect Joseph H. Choate, first vice-president, to the chief executive office.

It was evident after the meeting that any fear that the trustees may have had that the Morgan collection might find its way to the Morgan Memorial, at Hartford, Conn., or anywhere else, had been dispelled.

INTER'L CARNEGIE SHOW.

(Continued from page 1.)

The list given shows the wide range in the nationality of painters, subjects and schools, and gives the student of art, at a glance, an idea of the character of the display. The Russian painters show wonderfully clever work. "Lady in Pink," by Fechin, has the most dexterous technique imaginable and throbs with vitality; the directness and sureness of brush work are remarkable and Wasniezow's "Autumn Landscape" is one of the best in the display.

Prize Winners.

The large money prizes offered annually at the Carnegie Institute are not only commercially well worth the winning but are of especial interest in and to the Art world. This year the jury was composed of Director Beatty, ex-officio, John W. Alexander, William M. Chase, Irving Wiles, Charles H. Davis, Elmer Schofield, Robert Henri and Gardner Symons, the Americans, and René Xavier Prinnet, and Henry Carol-Delvaile, the foreigners. The first class gold medal with an award of \$1,500 was given to Glyn W. Philpot for his painting "The Marble Worker." The second prize of \$1,000 was awarded to Henri Martin for his "Autumn," and the third prize of \$500 went to Gifford Beal for his "Manor House," a joyous, well composed and interesting work. Honorable mention was awarded Arthur B. Davies' "Sleep," Leopold G. Seyffert's "Tired Out," which represents an old Dutch woman, in an attitude that well exemplifies the title. Arthur Streeton's "The Artist's Dining Room," Fred G. Gray's "Grandmother's Dressing Gown," George Bellows' "The Circus," and Hayley Lever's "East River, New York." It will be noticed that the greatest awards went to foreign painters. Is this not something for American artists to think about?

There can be no doubt of the fair-mindedness of the Jury, but does it mean that foreign painters are still so much in advance of Americans?

Space and time will not permit more than passing notice of even the most notable canvases this week. The majority, in fact, are noteworthy, and although many of the American works have been seen at preceding New York exhibitions during the Winter, the selection of these was judicious on the whole, and they well represent art expression of the past year in the United States.

Of the foreign names, those which stand out most prominently are Antinio Manchini, with two remarkable examples.

Lizzie Ansingh, a Dutch painter, whose "Uninvited Guest," a presentment of early French characters, manners and costumes, well grouped, at-

tractive in color and withal betraying a delicious sense of humor, cannot escape the searcher for beautiful and individual art. Gerald F. Kelly's "Midsummer Day," "The Goddess of Fortune in Distress," by Gaston Latouche, "An Alpine Valley," by Eastlake Leader, William Orpen's "Lady and Gentleman," E. A. Hornell's large decorative canvas, "Crossing the Brook," a "Portrait of H. M. Gustave V. of Sweden," by Emile Osterman, "Interior of a Dining Room," by Prinnet, Franz von Stuck's "Salome," Charles Sims' "The Coming Spring," full of action, joy and harmony; Nicolaus Chimonas' "Pavlovsk: Environs of St. Petersburg," Monet's "The Well," "The Young Fisherman," by Neuhuys, a Holland painter, and many others whose work will be detailed in a later issue of this journal.

Of the Americans who make the strongest appeal are: J. W. Alexander's "Portrait," Joseph Boston's "Mt. Hamlin," W. M. Chase's "Portrait Miss L." W. A. Coffin's "A March Evening," Elliott Daingerfield's "Trees on the Rim of the Canyon," Ben Foster's "By the Light of the Moon," Granville Smith's "Summer Breeze," a high-keyed beautifully toned picture of yachts and water, happy in feeling and ably executed. It is a triumph. De Witt M. Lockman's "Portrait of Miss D," shown at the recent portrait exhibition at Knoedler's; "Sisters," by Ivan Olinski; Robert Von-noh's "Fantasy," and Cullen Yates' "Breezy Morning." Gardner Symons is to be congratulated for varying his "prize" Winter scenes by showing a "November" landscape in which he has introduced a house and figures.

L. Merrick.

ART BOOK REVIEW.

American Graphic Art. By F. Weitenkamp, Curator of Prints, New York Public Library. With 37 illustrations. \$2.75 net; by mail, \$2.90. N. Y. Henry Holt & Co.

The history of American painting and sculpture has been written more than once in recent years. That of the reproductive graphic arts (etching, engraving on wood and metal, lithography) and their application to such specialties as illustration, book-plates, posters, remained to be told. In the present volume this whole field is reviewed in a comprehensive though summary manner. The accomplishment of individual artists is considered primarily in its relation to general movements; the domain of the biographical dictionary is not invaded. Such a connected account of achievement in a wide range of possibilities carries us from the earliest products of these arts, with a predominant historical interest, to the most recent efforts at original expression, as we find it in the use of etching, wood-engraving and lithography as painter arts. The appeal on both antiquarian and aesthetic grounds is therefore evident.

"The object of the present book," says the Author's Preface, is to group scattered facts in a brief but clear review of the whole field of American graphic art. It is not intended to present a detailed list including every artist who may have practiced any of these arts in this country, but to offer a survey that will bring out salient or characteristic personalities and tendencies."

The author's position as Curator of Prints in the New York Public Library, has given him peculiar facilities to write of this subject and to get unusual illustrations.

AMERICAN ART SUPPORTED.

"An American painter, who asked that his name be not used, said in a recent interview in the "Paris Herald," answering M. Feameng: 'It is nonsense to say that America is not giving substantial encouragement to its artists. American artists who are in Europe sell their pictures in their own country. Pictures which sell for \$3,000 or \$4,000 in the United States command only about an equal number of francs here. That is why several French painters go to America and seek commissions. The sales at the Corcoran Gallery in Washington this year, following the annual exhibition there, amounted to \$40,000.'

LONDON LETTER.

April 16, 1913.

Professor Flinders Petrie, the eminent authority on Egyptology, has offered to University College his splendid collection of Egyptian antiquities for the sum of £6,000. Should the College be unable to raise this sum, there is every possibility that this unique collection will be lost to England, as it is one which several municipal museums abroad would be glad to possess, to say nothing of private collectors.

The professor's long residence in Egypt has enabled him to acquire much that does not come within the reach of the ordinary connoisseur and his treasures have largely been brought together, with a view to their importance from the educational standpoint. They include the only dated collection of pottery in existence and the series of scarabs, engraved with the names of kings and other important personages, is perhaps the completest known. Only the Ashmolean Museum at Oxford contains such an extensive collection of prehistoric objects and so large a number of flint implements.

Mr. Robert Mond, who is himself an authority on Egyptian art, has opened the subscription list on behalf of the College with the sum of £1,000.

Although by the time this letter is received much will already have been written with regard to the death of Mr. J. Pierpont Morgan, it is not possible to refrain from a brief mention of the regret which is felt in art circles in England in regard to his demise. His generosity and his keen appreciation of all that was fine in every department of art gained him the respect of all who came into contact with him. He will be greatly missed over here.

A number of important pieces have lately been acquired by American collectors from the famous galleries of Messrs. Duveen, at 21 Old Bond St., W. Among these is the bust of the little ten months' old child of the sculptor, Jean Antoine Houdon, bought by Judge E. H. Gary, a delightful example of French sculpture of the 18th century, for which Messrs. Duveen themselves paid £19,600 in a Paris sale. The bust was still in the possession of the Houdon family until about eight years ago, when it was acquired by M. Doucet.

The late Mr. J. Pierpont Morgan was the purchaser of Fra Lippo Lippi's "St. Lawrence Enthroned with Saint and Donors," painted about 1440 for the Church of Vincigliata and thence transferred to the Palazzo Alessandri degli Albizzi. The picture, which is in three panels, is extremely decorative and exquisitely devout in feeling. A third acquisition by America consists of a series of eight Beauvais tapestry panels, made from cartoons by Francois Boucher, for the Comte de Gathelie's ballroom and so carefully preserved by him that they have lost none of their original freshness and charm.

An important and unquestionably authentic painting by Velasquez has recently been brought to light by the art critic, Mr. M. H. Spielmann, by whom it was recently purchased at a public auction in London. This is the "Annunciation to the Shepherds," a fine work of the artist's early period, for more than ten years exhibited in the Louvre with the rest of Louis Philippe's Spanish collection.

Three years after the death of the latter it was sold at Christie's, where it fetched the modest sum of £399, the merits of the Spanish painter not being then fully recognized over here. Since then it has passed through many hands and having acquired, during its vicissitudes, many a layer of dirt and varnish, its beauty and its reputation became

alike for the time being obscured. Under expert cleaning, it has now regained most of its early freshness and purity, showing the bold treatment of light and shade characteristic of Velasquez' early work.

The four shepherds of the picture are each a different study of a man awakening from a deep sleep and from internal evidence, the date of the painting has been defined, by an eminent art-critic, as being about 1622. The stretcher still shows the Christie chalkmarks of the Louis Philippe sale.

A much begrimed canvas which, after much persuasion on the part of the auctioneer, was eventually disposed of at a Devonshire sale for 11s., is now found on being restored, to bear the signature of Backhuysen, the famous marine-painter of the 17th century. It represents a naval engagement and is undoubtedly one of this artist's masterpieces. It is refreshing to learn that these "finds" still occur.

It is interesting to learn that Messrs. Pulman, of Thayer St., Manchester Sq., W., by whose courtesy we have been enabled to reproduce the Hon. John Collier's Academy picture of "The Fallen Idol", is publishing a colored reproduction of that picture in two sizes, the one measuring 15 inches in height, the other (to be published later), 10 inches in height. The prices will be 7s. 6d. and 1s. 6d. respectively. The color-work done by this firm stands supreme, so that we have every reason to believe that these reproductions will form a highly acceptable souvenir of the Academy of 1913.

At the galleries of the Royal Society of Painters in Water Colors, Mr. Sargent is showing some particularly interesting canvases, while Mr. Clausen is exhibiting a remarkably strong sketch of his favorite peasant type. The display on the whole is both varied and individual, the general quality of work being encouraging. Practically every different style of watercolor is represented in the exhibition.

At Christie's, a number of modern pictures and drawings from various sources have fetched the following unexciting prices. I quote them in order to show the general trend as regards the work of the 19th century artists, such as those mentioned below. A head of a peasant by Fantin-Latour fetched 86 guineas. Marcus Stone's "Stolen Kiss" sold for 120 guineas, a drawing by Birket Foster for 90 guineas and two by Sir John Millais (illustrations to "Framley Parsonage"), for 65 guineas. It is distinctly illuminating to watch the prices fetched at these sales of modern work and to see the changes of appreciation through which various artists pass.

At the sale of the miniatures and enamel portraits belonging to the late Sir J. G. Tollemache Sinclair and also dispersed at Christie's, Messrs. Sabin secured for £220.10, a miniature of Madame Récamier by Augustin, while Messrs. Ben Simon, besides purchasing for £105 a miniature of Kotzebue, bought for £157.10, a gold Empire snuff-box with a portrait of Marie Louise in the lid. To Messrs. Symes went an enamel of The Countess of Dysart by Henry Bone, after Sir Joshua Reynolds, which sold for £110.5s.

The National Museum of Wales has acquired from Messrs. Shepherd Brothers, of 27 King St., S. W., of whose Spring Exhibition, mention was made in my letter of the 9th, of Richard Wilson's beautiful "Carnarvon Castle", a fine example of that artist's methods as regards composition and color. The castle is shown bathed in brilliant light, deftly handled. The picture will be a great acquisition to the Museum's gallery.

L. G.-S.

PARIS LETTER.

Paris, April 16, 1913.

When, after the loss of the "Joconde", M. Homolle retired from the directorship of the Louvre, his place was taken by M. Pujalet, who had previously occupied an important position in connection with the Parisian police and whose appointment was announced as temporary. M. Pujalet has now been appointed Head of the Criminal Investigation Department in succession to M. Hennion, who becomes Prefect of Police in place of M. Lépine, and M. Henri Marcel, Director of the Bibliothèque Nationale, has been appointed Director of the Louvre, or rather of the National Museums, for they are all under his charge. M. Homolle succeeds M. Marcel at the Bibliothèque Nationale.

These two appointments are excellent. M. Homolle's great learning makes him an admirable chief of the national library and he is now compensated for the injustice done to him in regard to the loss of the "Joconde", for which he was in no way responsible.

It is said that Mr. W. K. Vanderbilt was one of the bidders for the famous Château of Chenonceaux, which was sold on Apr. 5 to M. Henri Menier, of the well-known firm of chocolate manufacturers, for \$340,000.

Some of the papers here were rather amusing on the subject; they seemed to imagine that, if Mr. Vanderbilt bought the château, he would export it to America. Apart from the considerable difficulty, to put it mildly, of such an operation, the château is scheduled as a historical monument, which means that no structural alteration or repairs can be made without the permission of the Ministry of Fine Arts. All visitors to the Loire valley know the wonderful château of Diane de Poitiers, with its famous gallery on arches, the work of Philippe Delorme. It was, in recent years, the home of the Countess Jean de Castellane, who has just sold the château.

Exhibitions Now On.

The annual exhibition of the "Desinateurs-Humoristes", at the Galerie La Boétie, is not so interesting this year as it was last and the year before. Perhaps in the nature of things it is difficult to keep up the standard of a show of this kind, which must vary from time to time, but the members of the society include some of the best French caricaturists and it may be taken for granted that there is no permanent decline. The numerous drawings exhibited by M. Hermann-Paul are among the best in the show. He has a mastery of line and a strong sense of humor which combine to make him a perfect caricaturist and his drawings, like all the best caricature, are intensely serious in purpose. M. Forain, who is one of the greatest living draughtsmen, is an indifferent painter and, unfortunately, he chooses to show two paintings and no drawings. One of them represents a scene at the presidential election at Versailles last January; an aged senator who can hardly walk, helped along by two friends in order to register his vote. There is nothing particularly humorous in this picture; the notion that old age and infirmity are suitable objects for ridicule is excusable only in extreme youth and M. Forain is old enough to know better.

M. Poulbot's drawings of Montmartre children are as amusing and delightful as ever; M. Willette has done better; MM. Léandre and Truchet are both admirable. The latter has taken to theatrical incidents with much success. The Alsatian caricaturist, M. Hansi, exhibits some of the drawings for his "History of Alsace," which has been

put on the index by the German Government. Intensely French in opinion, they are curiously heavy and German in feeling and execution. The exhibition will remain open until the middle of May.

Messrs. Levesque are exhibiting in their fine galleries paintings on stone by M. Marzocchi; they do not appeal to me but the method is interesting and there are sometimes some attractive color effects.

Messrs. Cassier have in their galleries at Berlin an exhibition of the work of M. Othon Friesz one of the ablest "Post-impressionist" painters; I hear that it is an immense success and that many pictures have been sold. The German Government has commissioned M. Aristide Maillol to execute the statue of Nietzsche. M. Maillol though still quite young, is one of the greatest living French sculptors, but he has never yet received an order from the French Government, which, unfortunately, gives its commissions almost exclusively to members of the Academy of Fine Arts. M. Maillol is the sculptor of the monument to Cézanne which is to be erected at Aix-en-Provence, where the great painter was born and died; but that monument is due to the initiative of a committee.

Another artist of the younger school who has already made a name and whose works fetch considerable prices is M. Albert Marquet an exhibition of whose paintings is being held at the Druet Gallery. Messrs. Dewambez have their annual show of paintings of the Nude, which includes a certain number of interesting works among others those of Mr. Friesseke and M. Hermann-Paul.

The exhibition of Mr. W. T. Dannat's works at the Georges Petit galleries is having a great success. His romantic landscapes strike a very different note from the work of modern French painters, but they appeal to those who dislike naturalism in art as much as the present reaction against it, and are admirably suited to rooms decorated and furnished in the style of the 18th century. Among those most admired have been "Jardin d'Amour", "Le Mur doré", "Dans les Sierras", the six decorative panels illustrating the story of the Sleeping Beauty, "Les Ruines de Jativa," etc.

There is an interesting series of portraits, including the "Eva Haviland" lent by the Boston Museum, the portrait of General Porter, late American Ambassador in Paris, that of M. Gaston Calmette, editor of the "Figaro" and ten others. Of all the pictures exhibited those which appeal most to me personally are the figure studies and the paintings of still life.

It is the first time that a complete exhibition of Mr. Dannat's work has been seen in Paris; indeed, he rarely exhibits at all and the present exhibition was undertaken in response to the urgent entreaties of his friends and admirers.

The David exhibition, at the Petit Palais, continues to draw large crowds.

The Salon of the Société des Artistes Français will have its "vernissage," as usual, on Apr. 30. In May, as already announced, the exhibition of Gothic and Renaissance works of art, at M. Jacques Séligmann's hôtel, will be opened and, when that eagerly expected event takes place, all the great art shows of the season will be visible.

There has been nothing in the auction rooms yet to call for special mention. On Apr. 17 will come the sale of the Abadie collection, which includes important pictures by Boudin, Claude Monet, Sisley, Ziem and other French painters of the 19th century.

ROBERT DELL.

THE EDWARD GALLERY
(Opposite Christie's)
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NEW YORK — PARIS

CHICAGO.

At the Art Institute the exhibition of paintings by Frederick C. Frieseke closed April 22, and was succeeded by that of paintings by the late William Keith, which will continue to May 6.

On April 25, the long expected exhibition of paintings and drawings by Albert Besnard, of Paris, was opened to the public to remain until May 11.

On May 6, to June 11, the annual exhibition of the Chicago Architectural Club will be an event of interest.

The school of the Art Institute is nearing commencement day and a large number of students will receive diplomas. Already plans are arranging for the summer school. The Men's Life class gave their annual show burlesquing the trial of "September Morn" in a clever manner. Demonstrations of protest by the students resulted in a mock trial of the painters of the Modern School and a bonfire of the alleged works left on the departure of the International.

Rowlandson's original drawings, further made attractive by aquatints by Rosenberg and Pollard, now on view at the Reinhardt galleries, are the essence of humor as well as fine examples of drawing, and comprise over three score of these valuable drawings which include several landscapes and views on the Thames. Thomas Rowlandson (1756-1827), who was the Cruikshank of his day, is well represented in this excellent variety of humor.

Impressionism has been appreciated in the West, as several of the beautiful Sidaner paintings have been chosen from the Anderson galleries. At present the two most notable works on the walls are "Durham—Conn., Near Meadfield" and "Twilight," by George Inness.

"French Line Engravings" and "Colored Engravings" have replaced the previous exhibition at the Roullier galleries. Aside from these special displays, there is always a variety of prints by celebrated masters which include rare prints, in these rooms.

The products of Japan, China and Korea have transformed the Thurber galleries into Oriental splendor for the present, which is being enjoyed by many who are enthusiastic over the Yamanaka display still on view. The porcelains, brocades, and the prints by Haronubo, Sharakuk, Toyokuni, Utamaro, Yoishi, Hiroshige and Hokusai, form a delightful panorama, and a collection of great rarity.

Augustus Koopman's strong collection of modern art at Moulton & Ricketts, is reinforced by two canvases of importance, delayed by the flood, "Return of the Shrimpers," which received a medal at St. Louis, (and also enjoyed the honor of being invited to the Venice International, 1911), and "The Crystal-Gazers," both splendid works. Unusual interest is expressed in the exhibition which remains for another week.

The lovely "Historic Gardens," by Miss Carlisle are succeeded by the works of George Luks at the O'Brien galleries.

Harry Solomon recently painted a portrait of Mrs. Charles Henrotin. Louis H. Sharp has returned from a sketching trip in the Hopi Reservation, Northern Arizona, with some exceedingly good results. Augustus Koopman goes to the Grand Canyon to transfer that wonder to canvas, with his virile interpretative spirit and brilliant technique. Elmer McRae was here settling up the International affairs and stated that twenty paintings and drawings were purchased by patrons in Chicago. The attendance during the exhibition, Mar. 24—Apr. 16, was 189,640.

Giselle D'Unger.

PROVIDENCE.

The fourth annual costume party, a Chinese Fete was given at the Providence Art Club on Wednesday evening (Apr. 9) with a large attendance. It was the most brilliant event of the sort yet held there.

An address of welcome in flowery terms of Chinese metaphor, by the President, H. Anthony Dyer, preceded the entertainment, after which there was dancing and a Chinese supper.

Some beautiful Chinese costumes were works from private collections, together with rare Japanese robes.

An interesting exhibition of paintings by Mary L. Macomber at the Tilden-Thurber galleries, will remain for two weeks.

A. W. C.

INDIANAPOLIS.

Two significant exhibitions have been held recently in Indiana.

One in the Herron Art Institute, during March, and which was the sixth annual exhibition of Indiana Artists, the other, the exhibition of Richmond resident artists in the public art galleries of the latter town.

The former was the best exhibit the Indiana Artists have ever held. The older artists, Steele, Forsyth, Adams, Stark, Bundy, were represented by characteristic examples and the younger and less well known, by interesting work, notably that of Carl C. Grat, Martinus Anderson, Ruth Pratt Bobbe, who displayed a clever figure of a girl, "Yellow Furs," also Clifton A. Wheeler, all of Indianapolis, George H. Baker, of Richmond, Roy Trobaugh, of Delphi and Homer Gordon Davisson, of Ft. Wayne.

The sculpture included Mrs. Rena Tucker Kohlmann's delightful little bronze, "Littly Orphant Annie," and Helene Hibben's interesting bronze portrait of Meredith Nicholson, a good likeness and decorative. Jacob Rothlisberger, of Muncie, showed a wax sketch of Billy Burke, and Harry C. Milroy, of Delphi, an exhibit in plaster that was capitally done in this medium.

Two of the most interesting exhibits were from Negro artists—William E. Scott and John W. Hardwick, the latter taking for three of his subjects, the members of his race.

The exhibit of the resident artists of Richmond, which opened Sunday, April 13, in the public art galleries, is the first exclusive exhibit of this group of painters that has been held for a number of years. It is made under their own auspices and not that of the local Art Association, the latter organization having done little toward the encouragement of local art since its management passed out of the local artists' hands.

Bundy, whose pictures are rarely seen in this city, in exhibit, has loaned a large number of his poetic canvases. The work of George H. Baker, an artist little known hitherto—untaught and unschooled—is also much discussed, as is that of Florence Fox, one of the leading bookplate designers of the State, whose residence is in Richmond, and who shows a number of interesting designs. Among the exhibitors well known to the State are Frank Girardin, who has recently held a successful exhibition in Indianapolis, and M. T. Nurdyke, a veteran painter of Richmond.

Henry O. Tanner, the American painter, was represented in the Herron Art Institute, from March 20th to the 30th with an exhibition of his art which had been seen previously in the various large cities.

Frederick O. Whiting, director of the Herron Art Institute, leaves Indianapolis May 1 for Cleveland, where he becomes identified with the Cleveland Art Museum.

The art section of the Women's Dept. Club recently held an exhibition of the work of Wm. Forsyth in the down town club room. There is now on view the work of Girardin, of Richmond, Ind. Most of the paintings are oils and depict the scenery of Indiana.

A second mural painting by J. Edward Scott, the pupil of Henry O. Tanner, has been recently unveiled in another of the colored schools of the city. The subject, the "Fount of Knowledge," is reprinted by a stream flowing into a pool, on the border of which sits a colored teacher with a group of children.

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FORTHCOMING FOREIGN SALES.

It will be seen that the auction season of 1913, which began very quietly, promises to be one of the most important on record. I believe that in no previous year has the Petit gallery been engaged so often for sales.

Paris.

During May and June there will be a large number of very important sales. First on the list is the second sale of the late M. Eugène Kraemer's stock, which MM. Lair-Dubreuil and Henri Baudoin will hold at the Georges Petit gallery on May 5 and 6. On Friday, May 9, the same auctioneers will sell at the same gallery the collection of the late Marquis de L'Esperonnière, consisting of modern pictures and including many important works, and on the following Friday, May 16, the pictures by old and modern masters belonging to the Egyptian banker, M. Zervudachi, and sold in consequence of his failure, will be put up at the Petit gallery also by MM. Lair-Dubreuil and Baudoin.

M. Lair-Dubreuil alone will be the auctioneer at the sale on Monday, May 19, of an important collection belonging to a lady and including pictures, drawings and other works of art of the 18th century, but he will again collaborate with M. Baudoin on Thursday, May 22, at the sale of the well-known Balli collection, brought from London to the picture market of Europe, as Paris has now become. The Balli collection consists chiefly of pictures of the 1830 School and is a very fine one.

Both the last-mentioned sales will be held at the Georges Petit gallery. On May 22 and 23 M. Lair-Dubreuil will have a sale at the Hôtel Drouot, that of the collection of old porcelain (chiefly Chantilly) belonging to M. Halenbourg; he will return to the Petit gallery on Monday, May 26, in order to sell two private collections, one consisting of old tapestries and the other of furniture, pictures and other works of art of the 18th century.

M. Baudoin announces for Friday, May 30, at the Manzi-Joyant gallery, the sale of the original works, left behind by the great sculptor, J. B. Carpeaux. Since his death they have been preserved by his family, in his studio at Neuilly, but, as the house is about to be demolished, it has been decided to sell all the contents of the studio.

All without exception are works by Carpeaux' own hand and they include terra-cottas, bronzes, plasters and some marble sculptures. One of the most important works in the sale, which is sure to fetch a high price, will be the original terra-cotta group of "The Dance," executed in stone by Carpeaux, for the Paris opera house; this group, which was exhibited at the Royal Academy in London in 1874, is more than seven feet high. Another very beautiful and important terra-cotta is that of "Ugolino and His Children," exhibited at Vienna in 1873.

Among the plasters are the "Genius of Dancing" executed in 1872 and the tinted statue of "Figaro," which Carpeaux made for himself, when he was one of the judges in the competition organized by the newspaper, the "Figaro." Other works are: a bronze model of "The Three Graces," "Daphnis and Chloe," "Susannah Surprised," "Watteau," the "Town of Valenciennes Defending the Fatherland," etc. There are also busts executed for the fountain in the Luxembourg gardens and an interesting series of portrait busts, including terra-cottas of Napoleon III.

and the Empress Eugénie and original plaster of Edouard André, President Grévy, the Princess Mathilde and others.

This sale concludes the list of important sales in May; there will be many other sales, but I have space only to mention those of special interest which will leave their mark on the season. On Monday, June 2, the Georges Petit gallery will be the scene of the third and last Kraemer sale, conducted by MM. Lair-Dubreuil and Baudoin, which will last for four days. In the same gallery the same auctioneers will sell, exactly a week later, the famous Steengracht collection, an account of which has already been given; the Steengracht sale will occupy two days, Monday and Tuesday, June 9 and 10.

The sale of M. Fischhoff's collection will follow it in the Petit gallery on Saturday, June 14, with the two same auctioneers, who will appear together once more at the Manzi-Joyant gallery on June 16th and 17th, or 17th and 18th (the exact dates are not yet fixed) to sell the collection of Herr von Nemes, of Buda-Pesth, which has already been described in the "American Art News."

ROBERT DELL.

Amsterdam.

Three important sales are in preparation at Amsterdam by Fred. Müller & Co. On May 6, the collections of old pictures will be offered of Smallegange van Stellendam, Myrtil Schleisinger & Co. The famous collection of Rembrandt drawings belonging to J. P. Heseltine of London, and drawings by old masters, from the collections of J. P. Heseltine and Dr. J. Paul Richter, will be sold May 27 and 28. On June 17, the same firm will sell two important collections of old paintings.

GOOD PRICES FOR ENGRAVINGS.

Sir Lionel Phillips' collection of 143 engravings of the early English and 18th century French schools was sold at Christie's for the splendid total of \$81,145. Many of the individual prices paid were astounding, if not record-breaking.

Messrs. Agnews paid \$9,450 for "Children Bathing" and "Juvenile Retirement" after Hoppner, by J. Ward. The original picture of "Children Bathing" called the "Hoppner Children," was sold by Agnews to an American collector, some twenty years ago, for less than what the engraving fetched.

Other equally good pieces follow: "The Story of Letitia," by J. R. Smith, after G. Morland, \$4,305; "A Bacchante" (Lady Hamilton), after Romney, by C. Knight, \$1,575; "A Maid, a Wife, a Widow, and What You Will," by and after J. R. Smith, \$1,940; "A Visit to the Boarding School," and "A Visit to the Child at Nurse," by W. Ward, after G. Morland, \$2,100; "The Countess of Cholmondeley and Her Son," after Hoppner, by G. Turner, \$1,660; "Miss Frances Woodley," after Romney, by James Walker, \$1,575; "The Hon. Miss Bingham," a stipple by F. Bartolozzi, after Reynolds, \$2,570; "Jane, Countess of Harrington, and Children," a stipple by Bartolozzi, after Reynolds, \$1,575; "Lady Smyth and Children," stipple by Bartolozzi, after Reynolds, \$1,470; "The Duchess of Rutland," a whole length portrait, by Valentine Green, after Sir Joshua Reynolds, \$1,680, and "Les Deux Baisers," by and after De Bucourt, from the eighteenth century French school, \$3,150.

THIRD ROUART SALE.

Part III of the Henri Rouart collection comprising pictures, watercolors, and drawings, was sold at the Hotel Drouot, Apr. 21 and 22. The prices paid were disappointing and members of the Rouart family bought in most of the pictures.

Three Boudin seascapes brought \$172, \$196 and \$180. Fifteen Hals sold for \$1,017. A crayon study by Millet brought \$110, and a watercolor by the same artist, \$38. A sketch by Corot, of a view in the Forest of Fontainebleau, went for \$180, and two other works by the same painter brought \$90 each. A portrait of a man by Delacroix was sold for \$176. "A Road in the Forest" by Diaz went for \$336. An Isabey, "On the Shore of the Mediterranean," fetched \$244, and a picture by Rousseau \$204.

MANCHESTER ART SOLD.

The art collections belonging to Mr. Walter Manchester and Miss Ida M. Manchester of Berkeley, Cal., were sold at the American Art Galleries, Apr. 16-18.

Mr. David Belasco made a number of purchases. Among these was an old Japanese brocade hanging of dark blue satin, with dragons and cloud forms, which went for \$102.50; Chinese silk fringe in colored silk tassels, \$47.50, an old rose gift cloth, with embroidered chrysanthemums in silk and gold thread, \$22.50, and a blue satin gift cloth, with the hundred storks design in the embroidery for \$72.50. A Japanese bronze okomono, "An Enraged Tiger," went to George B. Wheeler for \$85; an ivory carving, a mammoth cockle shell invaded by dwarfs, went to Oshima for \$135; Mrs. Varicks paid \$115 for a Japanese bronze vase, with teakwood stand; Mrs. J. Osterlem \$57.50 for a fine old Imari ginger jar, with carved teakwood stand and cover. A large bottle-shaped peacock blue vase, Ch'ien-lung period, went to W. O. Williams for \$360, and a celadon bottle-shaped vase for \$230. Ralph M. Coe paid \$210 for a tall oviform peacock blue vase, J. W. Fredericks \$195 for a blue and white hawthorne ginger jar, J. H. Elberts \$155 for a gourd-shaped coral red vase.

The pictures and engravings sold as follows: A still-life picture, "Fruits and Flowers," by De Heem, went to G. K. Towne for \$400. The same buyer paid \$200 for "Playing Bowls," by David Teniers, the younger; and \$100 each for two framed watercolors by Turner, both of the English Lake district. A pencil drawing of Raglan Castle, by Turner, went to the same buyer for \$100. Another watercolor by Turner from a sketch of Como, Italy, by J. R. Cozens, went to Sampson for \$110. Frans Snyders' "A Spaniel and Heron in Combat," went to J. J. Goodwin for \$325.

A magnificent impression of Albrecht Durer's "The Little Horse," in a tortoise shell frame, was bought by Mrs. Orme Wilson for \$192.50, and a fine impression, slightly repaired, of "The Great Horse," went to Mrs. Wilson for \$205. Keppel & Co., paid \$100 for Meryon's "St. Etienne-du-Mont," first state, fine impression on Holland paper, and \$190 for Rembrandt's "Christ Preach-

ing," fine impression in red tortoise shell frame. Kennedy & Co. paid \$100 for Haig's "Interior of Durham Cathedral."

RAYMOND RUG SALE.

A collection of ancient Chinese and Persian rugs and carpets, belonging to Mr. Edward A. Raymond, was sold last week at Silo's Fifth Avenue Art Galleries for a total of \$52,285. Mrs. James Graham paid \$3,100 for a royal palace Persian silk carpet (20½ by 13½ feet), of rich texture and numbering 600 knots to the square inch. The background of the carpet is deep ruby red and its corners and medallions light blue with a delicate floral device in ivory, green and rose. She also paid \$2,900 for an antique Persian silk rug (14¼ by 11¼ feet) with hunting scenes surrounded by a Koran border, which in its turn is surrounded by several borders of floral devices. Mrs. L. Blodgett paid \$775 for a Kermanshah carpet and \$515 for another.

COMBINED ART SALE.

Chinese and Japanese teapots, engravings, pictures and other art objects from several collections were sold at the Anderson Art Galleries, Apr. 16-18. F. Morris paid \$50 for "The Goddess of Benignity," Satsuma porcelain, and Oberwald Brothers, \$43 for a large oval silver tray with an engraved portrait of Washington. In the evening sale "Street Barricade During the French Revolution," by Louis Leopold Boilly, went to J. M. Bascomb for \$50, and Symon Rosedale paid \$32.50 for a view of Pisa by an Italian artist, and S. Dawson \$25 for a Japanese painting in gold and colors, "Kwanon, Goddess of Mercy."

The pictures brought \$2,993 and were sold as follows: Meissonier's "The Sleeping Guard," went to Mr. D. G. Dery for \$400. A small Corot, stamped "Vente Corot," and signed "Aurora," went to the same buyer for "Girl Going to the Spring," by Leon Richet. "The Shipwreck," by Delacroix, went to C. Straus for \$175. "Before the Justice of the Peace," by F. A. Grison, went to John J. Sowney for \$330. Andrew C. Zabriskie paid \$60 for "Sunset," by Theo. Rousseau, and \$50 for "Scenes in Algiers," by Fromentin. George H. Ainsley gave \$50 for a "Landscape" by David Johnson.

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BOSTON.

The exhibition of Old Masters now open at the Vose Gallery contains so many interesting and exceptionally good specimens of the early English, French, Dutch, German, and Spanish schools, that it is to be hoped that Messrs. R. C. and N. M. Vose will extend it over the time allotted for it to run.

In the main gallery are hung 16 examples of Reynolds, Gainsborough, Lawrence, Raeburn, Harlow, Cotes, John Russell, J. Philiberte Ledoux, Louis Toque, C. Coello, Gerbrand Van den Eeckhout, Cornelius Van Harlem, Jochem Von Sandrart, "The Master of Frankfurt" and Domenico Puligo.

The pictures are mostly of the XVII and XVIII centuries, although there are several of an earlier period. One of the earliest and most interesting is the "Madonna, Child and Saint," by "The Master of Frankfurt," executed with the quaint formality of the times. Another very early example is "Madonna and Child," by Domenico Puligo, 1475-1527.

The Reynolds, a large decorative portrait of "Robert Drummond, D. D., Archbishop of York, and Chancellor of the Order of the Garter," was bought directly from a descendant, the present Earl of Kinnoul. Messrs. Vose are to be congratulated on securing so fine an example; also for the two Raeburn portraits, that of "Mrs. Richardson nee Elisabeth Stuart," and "Kirkman Finlay, M. P."

Important among the Dutch pictures is the "Contenance of Scipio," by Gerbrand Van den Eeckhout, a large picture of the Rembrandt school, brilliantly executed. One notes also, by reason of its fine color and tone, "Woman with an Orange," by Cornelius Van Harlem. Frances Cotes' portrait of "Miss Mary Dashwood," gowned in grey silk trimmed with pale rose, busy with her "tatting," and Lawrence's "Lady Ogilvie."

In the private gallery there is a splendid landscape by Francesco Zuccarello, and one by "Barker of Bath," of the Dutch school, but showing marked English influence. A small but typical Gainsborough landscape comes from the collection of the late S. D. Warren.

An interesting portrait by Pantoja de la Cruz, is the queer of Spain, clad in an ample, decorative brocade gown, after the fashion of her day. There are also a life-size portrait of "Lady Sophia Bentinck," by Sir Godfrey Kneller, and "Nell Gwynn," by Sir Peter Lely.

A striking composition, "He That Is Without Sin Among You," by Adriaen Van der Venne, together with examples of John Singleton Copley, Benjamin West, Andre Sacconi, Geo. Willcox, and J. Stark, are also shown.

PORTLAND.

The Portland Society of Art held the opening reception of its third annual exhibition, on April 18, in the galleries of the T. D. M. Sweat Memorial Art Museum.

The exhibition is unusually large, well hung and representative. In the central gallery attention is attracted to Philip Little's "Herring and Wiers," a study of sea-weed and dull skies in browns and grays and, in a higher key, "The Opposite Shore," full of sunlight and motion.

Mrs. de Haas' "Surf after a Storm," which took the Marine Prize at the Woman's Art Club exhibition, in New York, is shown to good advantage. Her "Incoming Tide," while full of life and motion is a trifle less interesting in color and composition.

"A Winter Day," by Jonas Lie is strong in drawing and depth of tone. Especially noticeable also in this gallery are "Cohasset Rocks," by Marion Howard. "The Crest, Winter," by John Calvin Stevens, vice-president of the Society, and miniatures by Mary Tamahiel and Bertha Coolidge.

In another gallery are found several unusual and interesting groups of water colors by Jane Peterson, Edith Penman, Isabella C. Percy and Carl J. Nordell, and to a well studied bit of still-life, "Three of Us," by Alden Hibbard, who recently won the Page Travelling Scholarship at the Museum of Fine Arts, Boston, and two good heads by Claire C. Soule.

HARTFORD.

The death of Mr. J. Pierpont Morgan is keenly felt here where the Memorial Art Museum, his gift to the city in honor of his father, Junius Spencer Morgan, stands, almost completed. During his last visit here, shortly before sailing for Europe, Mr. Morgan looked over the Museum with Director Frank B. Gay and expressed great satisfaction with the progress of the work. Hartford fully expected that Mr. Morgan would be present at the dedication of the completed Museum, as in Jan., 1910, he had come up from New York to dedicate the first part of the building, on which occasion he had turned over to the trustees an endowment consisting of shares of Steel preferred.

On his last visit, Mr. Morgan, speaking to Director Gay of a portrait of himself, which it had been expected would sooner or later be installed in the Museum remarked, "You can't hang me yet awhile." It seemed likely then that the great financier would live many years. His rather sudden death leaves Hartford in doubt at present as to the Museum's possible contents. Mr. Morgan had given no hint as to how he should fill the new galleries. In the completed galleries there is only one painting representing his collection, namely, Benjamin West's large "Raising of Lazarus."

A set of very fine old tapestries, however, make a valuable feature of these galleries, which contain as well, a fine collection of paintings formed by the Wadsworth Atheneum. Of portraits painted of Mr. Morgan, a very fine early one by Frank Holl, R. A., is highly rated. Whether the Holl portrait or a later one will come to Hartford is not yet known.

MINNEAPOLIS (MINN.).

Louis Betts, the Chicago portraitist, is here temporarily to paint the portraits of John Washburn and Jas. S. Bell for the Washburn-Crosby offices.

The instruction in mural decoration for the Minneapolis School of Fine Arts is painting a mural decoration for the grill room of the new Elks Club House. The subject is from Robin Hood, the color scheme harmonizing with the woodwork.

OBITUARY.

Alfred O. Deshong.

Alfred Odenheimer Deshong, a wealthy philanthropist and art connoisseur, died at Chester, Pa., April 19 after a lingering illness.

Mr. Deshong came from a family that has been prominent in the history of Delaware county, for more than two centuries. He was of Huguenot descent. After the close of the Civil War he entered business with his brother, the firm name being A. O. & John Deshong, Jr., with quarries at Ridley river. When his brother died in 1894, Mr. Deshong discontinued active business to give his whole attention to the management of the large estate that had fallen to his charge.

In 1870 he began the collection of art works, and Dr. Mathews Woods, president of the Browning Society of Philadelphia, who has visited all the noted collections of Europe, states that in point of important pieces of ivory carvings, nowhere in the world does he know of any collection that equals that brought together by Mr. Deshong.

Filippo Prosperi.

Filippo Prosperi, for thirty years at the head of the Roman Academy of Art, died recently in Rome. He was born in 1831 at Ardena, and was a noted fresco painter.

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Highest References

AROUND THE GALLERIES.

Mr. Roland Knoedler sailed on
Thursday on La Provence.Mr. Walter P. Fearon sailed on the
Olympic on her last trip.Mr. E. M. Hodgkins sailed on the
Mauretania on Wednesday.The highest price ever paid for a single
piece of furniture, at an American
sale, namely \$10,700, was given by P.
W. French & Co., 6 E. 56 St., at the
Lydig sale, for a XVI century cassone,
signed by Bandinelli and dated 1536,
and which has since been sold by them.chest from the upper, which is orna-
mented with a border of acanthus
scrolls. The moldings about the lid
resemble in profile the plinth of a col-
umn and are decorated with simple leaf
and scale patterns. The lock is a later
addition of the 18th Century.The same motif, Apollo and Diana
slaying the sons and daughters of Ni-
obe, is on one of the finest chests in the
Berlin Museum.The exhibition of portraits by Wal-
ter Dean Goldbeck and sculptures by
Joseph Mario Korbel at the Henry
Reinhardt Galleries, 565 Fifth Ave., will
continue through April.XVI CENTURY CASSONE.
Recently sold by P. W. French & Co.The cassone, reproduced on this
page, and which is profusely decorated
with figures and ornaments in high re-
lief, is in the shape of a Roman sarco-
phagus, supported on four lion feet and
covered by a deep lid with a heavy hasp
and padlock in wrought iron.The incurving sides of the lower part
of the chest are decorated with a relief
of Apollo slaying the sons and daugh-
ters of Niobe. On the corners are fig-
ures of four muscular, bearded men,
partly draped. A garland of oak-
leaves separates the lower part of theMr. Edward Ziegler, of the Henry
Reinhardt Galleries, sailed on the Rot-
terdam on Tuesday.The Kelekian Galleries, 709 Fifth
Ave., have recently received several
XVI century Italian faience, Gothic
French statuettes and fine Italian jar-
dinieres velvets.Pottery, ceramics, bronzes, pewters,
furniture, paintings and engravings
comprising the Colonna collection will
be sold this afternoon at the American
Art Galleries, 6 E. 23 St.

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